1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

deer hide, closely covering the crown and brimless: eagle feathers projected sidewise and vertically. Strings tied under the chin held it in place. 292

The beard and moustache, naturally scanty, was plucked out with the finger nails. An old man, as he plucked each hair, touched his fingers to his tongue, to feel whether he succeeded. The facial hair was pulled out, not to be good looking, but because it got in the way when talking or eating (!) and also because they wanted to paint their faces. 302

Facial painting for decoration seems to have been limited. White, red, and black were the principal colors. Men sometimes marked a stripe of black paint across the face covering the eyes; women used it only to blacken the lids and eye-sockets. Participants in certain dances, such as that connected with Killdeer singing, were specially painted. Men also applied white paint in transverse stripes across the long hair hanging down their backs.[20] On the other hand, face paint was used by both sexes as a cosmetic. Red paint was mixed with deer grease as a vehicle for this purpose. The Halchidhoma, while on the Colorado, obtained their best red paint in little bags from the Walapai. This was brought by the Halchidhoma to relatives among the Maricopa or traded there. Other red paint, used for decorating pottery and obtained by Maricopa from the Papago, may also have served for painting the face. [535] 386 [439]

Font observed of the Kaveltcadom-Maricopa at Gila Bend, "They are accustomed also to paint their faces and bodies, even though it may be with soot, as they cannot obtain red hematite. They decorate the painted parts with various stripes, and this is their gala dress."[21] 302

In cold weather, when hands were chapped, pumpkin seeds were parched and ground, soaked in water, and smeared on the skin. [751]

Tattooing resembled that of the lower Colorado tribes but was more moderate. Men were tattooed (agwisk) only on the forehead, women on the chin and sometimes the arm. There was no 304 [171]

[20] Font stated that the Yuma were accustomed "to decorate it [their hair] with figures in other colors" (Bolton, *Anza's California Expeditions*, IV, 108). [171]

[21] *Op. cit.*, p. 52.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

304 tattooing at the eyes, like the Pima, nor did the men bear it on the chin, like the Mohave. Body and legs seem not to have borne this decoration. Male decoration consisted only of a series of vertical lines covering the whole forehead or a zigzag line. Women had two straight narrow lines drawn downward on the chin from each corner of the mouth. Occasionally the narrow spaces between each pair of lines was solidly filled just at the corner of the mouth. Many of the older women of the Maricopa community today bear this decoration. The lines are invariably narrow, nearly vertical, and about a half inch apart. The outer lines are not quite at the corners of the mouth. The dye spreads along the lower margin of the lips. My informant knew that Mohave women and others in the vicinity had the chin area filled in, but stated that Halchidhoma women never had this. Sometimes women bore above the elbow of one arm a double line drawn like an S.

[881] The tattooing was done only at puberty: to a girl at first menstruation,[22] to a boy when his voice began to change. Any expert woman did it for either. She was not paid, nor need she be a relative nor of any particular age. The process, which took a few hours, was without ritual. Yet those who were not tattooed [775] would not be able to enter the land of the dead.

Cactus thorns were held in a row between the fingers, eight or nine together. When blood flowed from the punctures, a black [986] mineral from the mountains was rubbed in, the spot washed off, and puncturing begun again. It was said that when arm or forehead was tattooed, there was no soreness, but the lip became so sore and swollen that one could not eat. Yet nothing was done to salve the soreness.

Some men had the nasal septum pierced. These were brave men: "this stands for bravery." In war such men were obliged always to go forward. A boy's septum was pierced when his voice [881] began to change. An expert man was chosen; then the septum would not get sore. He made the perforation with a sharpened twig of an unidentified bush and inserted a cotton string to keep 301 the hole open until it healed. The nasal pendant (xamsuwĭ'n)

[22] See p. 326.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Kaveltcadom

was hung on a short string so that it flapped over the mouth. This was either a small fragment of sheep leg bone, ground to disk-shape and bored, or of blue shell (kovosω, "haliotis"?) from an unknown source. It was said that the form depended on the shape of the nose: a man with a snub nose wore one long and flat, hanging over his mouth; one with a Roman nose only a small pendant close to the septum.

Of the Kaveltcadom-Maricopa at Gila Bend Font wrote, "They are very fond of beads for collars, and for pendants which they wear in the ears and also in the nose, whose middle cartilage they usually have pierced."[23]

The earlobes were pierced only at birth. A single hole (smalgâku'p, "earhole") was made in each ear and only in the lobe. (It was known that Yuma and Mohave had more than one.) An expert woman made the hole without ceremony at the mother's request. (The aboriginal implement is now forgotten.) There was no belief that a person would become deaf if his ears were not pierced. Ear pendants (smalgi's) were made of shells or glass beads. These invariably hung at least an inch below the lobe and sometimes came down to the collar bone.

In recent times necklaces (xana'k) of glass beads were made somewhat in the Yuma-Mohave style. Men wore them as a tight collar, women hanging loose to the waist. In earlier days drilled shell beads, long and white, were used. The shells were procured somewhere to the south: "they travelled year after year for them." Arrowheads were not attached to necklaces, as among the Western Apache, for this would invite the lightning to strike the wearer.

Of the same Kaveltcadom-Maricopa group, Font wrote again, "The men go . . . . very heavily laden with beads and pendants around their necks and in their ears; indeed I did not see a single woman with so much adornment." Bartlett observed of Maricopa and Pima, "Occasionally a fair one gets a string of beads; but I saw more men and boys with these ornaments than women. One boy in particular, who might pass for a dandy among them, wore some twenty or more strings of beads. . . . . The men also wear a profusion of beads when they can obtain them. Some have long strings of sea-shells or parts of shells, which are highly prized."[24]

[23] Bolton, *Anza's California Expeditions*, IV, 52.

[24] *Op. cit.*, IV, 53; Bartlett, *Personal Narrative*, II, 228–30.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Kohuana
Mohave
Halchidhoma

881 ciently warm in the air. The hut itself was kept warm at all times. The crescentic stone of the southern California Indians used in such "baking" was unknown here.[12]

According to an elderly Maricopa woman, Josepha Juan, on the other hand, the running was confined to the second set of four days. When she ran to a distant point in the east and stopped, her companions clapped a hand over her mouth, so that she had to breathe through her nose. Then they ran back. A [535] dance was made on each of these four days. A line of girls faced a line of men, the menstruant taking her position at the middle of the line of girls. The lines moved backward and forward. The [533] song used was peculiar to the rite: both song and dance were called tatuma'np. Last Star, an old Kaveltcadom-Maricopa, said this song was tatuma'npĭg, a Maricopa song contrasting with the Kohuana tuma'np, sung at the scalp dance. Tatuma'npĭg referred to purifying the girl, making her strong, industrious, dignified, kind, gentle, able to withstand thirst, run well, etc.[13]

It may well be that we are dealing with a tribal distinction here; the rite devoid of dance, like the Mohave,[14] being Halchidhoma; with the dance, Maricopa.

● [304] At the end of the eight-day period, the girl was tattooed.

841 The whole performance was repeated at subsequent menstruations until the girl married; four, five or six times. Should she not marry for several years the performance was nevertheless continued. Throughout the whole period she remained single, not only during the periodic illnesses, salt and meat continued tabu and the scratcher must be used.

343 The puberty hut was built expressly for the first rite at some [881] distance from the dwelling. It was kept for later use as a menstrual shelter. This was much like the storage house, but the

[12] Kroeber, *Handbook*, p. 865.

[171] [13] Kroeber (*ibid.*, pp. 786–87) records Diegueño Tu-tomunp as the equivalent of Mohave and Cocopa Tumanpa, with Tomanp as an alternative name. His Mohave informants identified it as their "Long Tumanpa," one of the forms of the Tumanpa song-series.

[14] *Ibid.*, p. 748.

2:Bartlett G-5 (1850-1853) 1854
NT15 River Yumans NT15
Pima N429

P RY 285

the pottery, they are ornamented with geometrical figures, arranged with much taste.

P RY 291

The dress of the Coco-Maricopas and the Pimos is the same. The women fold the smaller blankets or other cloths, and pass them around their loins, letting them hang to their knees. They are sometimes fastened with one of the belts before mentioned, but are generally kept in place by simply tucking one end in. Sandals of raw hide are worn on the feet. Nothing is worn on the head, nor is the hair ever tied up.

P RY [302]

P RY [293]

Skin Pouch.

P RY 302

In front it is cut off square across the eyebrows; the rest is suffered to hang loosely over the ears, neck, and about half way down the back, affording a protection to these parts from the intense heat of the sun.

P RY [304]

It is a universal custom among the women when they arrive at maturity, to draw two lines with some blue-colored dye from each corner of the mouth to the chin. This is pricked in with some pointed instrument, and remains through life. Occasionally a fair one gets a

P RY 301